

ARCHITECTURE

VOL. III.

JUNE 15, 1901.

No. 18.

ARCHITECTURE, a monthly journal edited by A. HOLLAND FORBES, is published the fifteenth of every month by FORBES & COMPANY, LTD., 160 Fifth Avenue, New York. Its opinions on technical subjects are either prepared or revised by specialists.

PRICE, mailed flat to any address in the United States or Canada, \$3.00 per annum, in advance; to any foreign address, \$4.00 per annum, in advance.

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THE PUBLISHERS regret that owing to the demand the supply of back copies of ARCHITECTURE is limited. Prices will be quoted on application. The regular price of each number is 30c.

ENTERED at the New York Post Office as second-class mail matter.

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CONVENTION OF THE ARCHITECTURAL LEAGUE OF AMERICA.

THE third annual convention of the Architectural League of America was held in Philadelphia from the 23rd to the 25th of May and was attended by a representative gathering from the principal cities of the United States and Canada of young architects, many of whom have already established for themselves a wide and favorable reputation in professional practice.

At the tender age of two years, the new organization counts up fourteen constituent club members whose individual membership is comprised of anywhere from 15 to 400 members. This is certainly a very strong showing, and if the enthusiasm and sound sense which has marked the progress of the League thus far, can be relied upon to continue, the new organization must be reckoned with, in considering matters relating to American architecture of the future, as well as being a new force for good in professional work.

The business administration during the year past by President J. C. Llewellyn and the Chicago Club, has been most excellent. Living within one's means when the year's income has been practically spent at the start, is no joke, but the executive managed to turn this trick.

One of the first matters which engaged the attention of the convention was the report of the committee on competition code, which was in part as follows:

"The object in appointing this committee was, among other things, to confer with a similar committee from the American Institute of Architects, and at the invitation of the Institute Committee, a meeting was held on November 1st, 1900. All members of both committees were present and the matter in hand was thoroughly gone over, all agreeing that if possible, a uniform code for the two societies would be very advantageous. The matter of formulating such a code was then taken up and thoroughly discussed, but no conclusions being reached, the meeting adjourned to November 19th.

"Both committees on that date met, and after many hours of consultation and debate, a code was formulated, and later presented at the recent convention of the American Institute of Architects, by the Chairman of the Institute Committee, and, with slight changes, was adopted by that body December 14th, 1900.

"It seems to this Committee that it would be desirable to have a uniform code for both the Architectural League of America and the American Institute of Architects, always provided that it is better both in fundamental principles and practicability, than the code at present in use by the Architectural League of America, and the code formulated by this Committee, in joint session with the committee of the Institute seems, at least to a majority of this committee, to be such a code.

"At a meeting held on May 21st, 1901, your committee voted to recommend that the Architectural League of America adopt in place of its existing 'General Code Governing Competitions in Design,' 'A Code for the Conduct of Competitions,' and which is identical with the one adopted by the American Institute of Architects, December 14th, 1900, except that the name 'Architectural League of America' is substituted for 'American Institute of Architects.'

"It is but fair to state that the vote of your committee to recommend the adoption of this code was not unanimous, as one of the members of the committee was strongly opposed to it."

After the formal report of the committee was presented, a committee minority report was laid before the convention, extracts from which are about as follows:

"The undersigned herewith presents a minority report of the Committee on Competition Code, dissenting from the action taken by the committee at a meeting held on May 21st, 1901, and recommending a certain code adopted by the American Institute of Architects, for adoption by the Architectural League of America, for the following reasons:

"Two informal meetings of the members of the respective committees were held. The votes taken were upon specific agreement to be regarded only as taking the sense of the members present, upon each question, leaving final action to be taken upon the draft formulated, by and after the independent action of each committee thereon.

"These separate meetings, and formal and final action upon the draft, by the committees in joint session, have not been held. It is manifestly improper and out of order, therefore, that, until this procedure agreed to between the members of the committees shall have been carried out, that the draft should be presented for adoption to any convention, the point being, that had this procedure been carried out, many objectionable features of the draft might have been altered in the further consideration thus agreed to and provided for.

"The Code of the Architectural League of America has now been discussed and ratified by at least ten clubs and organizations. It cannot be right and best that a mere adoption of a report by



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vote could undo all this and substitute something else in its place. Such action partakes of the nature of constitutional amendment, and requires some degree of preparation and due notice of such proposed alteration or amendment. To act otherwise could not fail but to bring our Code and our actions into ridicule and disrepute.

"This situation of affairs is, of course, brought about by the fact that the meeting of our committee, at which the action to approve was taken by a vote of 2 to 1, was called on May 20th and held on May 21st, two days before this convention is held, thus not leaving time or opportunity for due notification to anybody.

"The undersigned therefore recommends that the reports of the committee be received and no further action taken upon the Competition Code question during the ensuing year."

The minority report was promptly attacked, not by reply to the reasons given in it, which appeared to be conceded, but by reference to the contents of the two codes and wherein they differed. It was stated that the League's code was too imperative in style, and that promoters of competitions would not use it because it was too insistent in its demand that decisions must be rendered by experts; that it would never do to "lay down the law" to owners who would not submit to dictation and who would, because they could, hold competitions pretty much under any rules which pleased them. J. F. Harder, of the Architectural League of New York, who presented the minority report, replied to these arguments by "showing the progress of thought within the Institute in the course of the past nine years," by quoting from

the proceedings of the Institute Convention of October 20, 1892:

"The selection and premiation of the designs should be made by a jury, *of which at least two-thirds should be disinterested and experienced architects*, whose report should be in writing, and accessible to each competing architect."

He compared this with the announcement of December 14, 1900, reading from the new "Code":

"The American Institute of Architects recommends that . . . when a competition is deemed necessary, it suggests that . . . it is highly desirable, in the interests of both owner and competitors . . . that the professional advisor or a competent jury, **CONSISTING AT LEAST IN PART OF EXPERTS**, SHOULD ASSIST in making the awards."

Mr. Harder favored clearness and definiteness of statement without equivocation or evasion, and cited the general language and style of the Institute "schedule of minimum charges" as an example of what the form of a competition code should be like. The fact that the schedule existed and what was justly claimed had been accomplished by it, was the best reply to the temerity of to-day, which feared to "lay down the law" to owners and competition managers. After a lot of debate, both reports were "received," which means that the League's code, which is not perfect, by any means, but which means what it says, will not be tampered with at present.

The Committee on Education made a voluminous report which was edifying by reason of the many points of

view presented by those taking part in the discussion. Only an extract from one of the papers can be cited here:

QUESTION: A. "Should architectural design and the study of historic styles follow and be based upon a knowledge of pure design?" B. "How can design in the abstract be best studied?"

ANSWER: "The 'historic styles' should be studied as solutions of the problems which were presented by them in their time. It is a fact that too much stress is laid upon this matter. It is of very secondary importance. It is the most serious blunder of the schools that the 'historic styles' are impressed as of primary importance. The schools are the only influence in the architectural life to-day which seeks to keep these ghosts imbued with artificial life.

"Were America free of influence from foreign schools, the conviction is forced home to us, that by this time its people would have made more progress in substantial architecture. All in all, the results might not have been better, but upon the other hand, they could not have been worse, or more enslaving and retarding in effect.

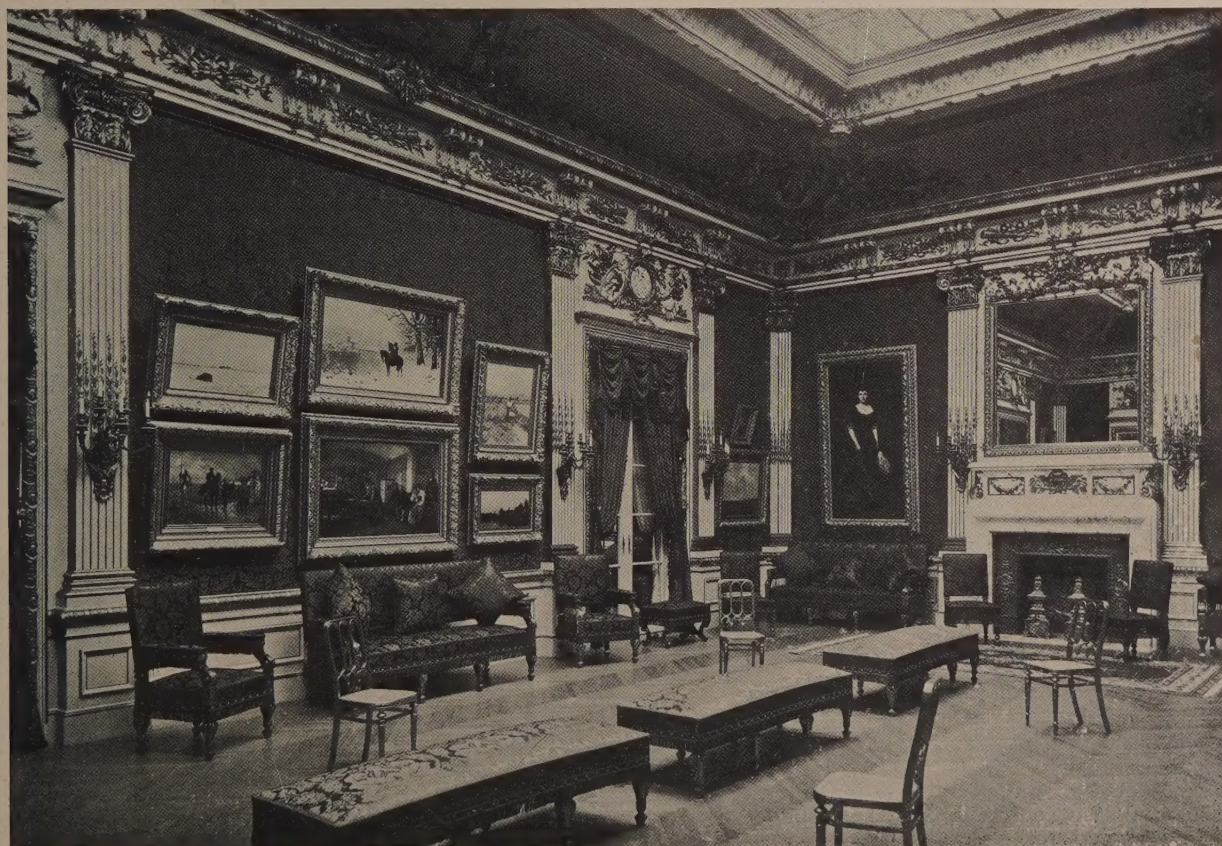
"This is proven by the universal progress which is recorded in all departments in which 'schools' have not existed and consequently have not interfered. The shortcomings, however, are not those of architecture nor of archaeology, nor is this an argument against schools, but the art of education itself is only in a formative state and only but recently has itself become progressive and self-reformatory.

"We would much prefer to go to the root of the whole matter and discuss the queries: 'Of what does architectural education consist? How can it best be imparted to the student?' The root answer to both would be: Hereditary disposition on the part of the student; his physical and mental fitness; sympathetic environment. Here we have the school, the system of imparting knowledge, the methods of acquisition, the subject, the materials and the object all combined. The school, the student and the

course are but details growing out of this general proposition. The profession of education reaching out to inform itself as to its own functions, looking for light that it may behold the fruition of its own ends, asks itself, first of all: 'Of what does any kind of education consist? How can the various kinds be imparted to the various individualities of students?'

"The problem of architectural school education applies equally, although with less force, perhaps, to other educational departments. In the sciences and in law, for instance, definite and absolute quantities and propositions are dealt with, whereas in architectural art we may only say of what it has consisted in the past and admit with more or less reluctance that the materials, the methods and the forms and organization of modern life make the imitation of the real art of the past but mockery of the present. We testify to lack of knowledge and inspiration, to wrong analysis, to an education which is worse than none at all, by dogmatic insistence that the art-triumphs of the past must contain the solution of the new problems of to-day. But it is all very well to make demands upon the schools. The school itself must have its own disposition, its own character, its own environment. The hereditary disposition of the American school must be the spirit of American institutions and American inventiveness and progressiveness. Its environment must be one free from influences beyond its own, of spectres and shadows. Its equipment must consist of an understanding that there are real, modern problems of architectural necessity to be met with real modern materials as evolved by modern knowledge.

"Finally. In order that an art school may create its own atmosphere and fulfill its purpose, contain in itself an inspiration and an incentive to work and study, all the various art branches of the colleges and universities of the country should be detached from other branches of study and be amalgamated in one American Art School, thus gaining in scale, volume, influence and effect, through concentration and through singleness of purpose.



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"Answering the final question then, under these conditions only, 'Can pure design be best studied.' Given now a bouyant and vigorous American student-body under the tutelage of independent and progressive men, and who shall say what are the restrictions set upon the American architectural art of the future."

Claude Fayette Bragdon's address on "Mysticism and Architecture" was a really fine delivery. Mr. Bragdon's facility of expression by speech flows as freely and originally as by pen and pencil. And best of all, he really has something to say. His paper was marked by careful research and original compilation of interesting phenomena.

The convention closed as usual with a dinner, at which the after-dinner talkers set upon the mountain of words delivered in the sessions, the snowy crown of scintillating nothingness, and glittering generalities. After-dinner speakers are in a difficult position. They should realize that they are most interesting when amusing, and mostly amusing when they attempt to be instructive.



THE COMPETITION CODE.

IN VIEW of the many "competition codes" with which the profession has become familiar within the last few years, the following one may be taken to be the "last word," as it is the result of the joint work of both the Architectural League of America and the American Institute of Architects, with the single

exception of the first paragraph, which was added at the recent convention of the A. I. A.

A CODE FOR THE CONDUCT OF COMPETITIONS.

The American Institute of Architects recommends that whenever possible an architect be employed without a competition. When a competition is deemed necessary, the Institute suggests that the procedure should be in accordance with the following code:

FORM OF COMPETITION.

A competition as a means for the selection of an architect may properly assume one of the following forms:

A. *Limited* to a certain number of architects, each of whom is invited to take part.

B. *Open* to all who desire to enter or to all of a certain class.

C. *Mixed*, certain architects being invited, but others being at liberty to take part.

PAYMENT OF COMPETITORS.

In all competitions the first prize should be the award of the commission to design the building and superintend its construction, and the program should definitely state that the successful competitor will be so retained, and that he will be paid for his services at the rates established by the American Institute of Architects.

In certain cases, however, this procedure may not be legal, and the course to be pursued as to the successful competitor should be clearly stated.

To provide for the contingency of delay or of the discontinuance of the work, the program should provide for a substantial payment to the successful competitor on the award of the competition, such payment to be regarded as on account of the final commissions.

Payments to unsuccessful competitors should be as follows:

In Limited Competitions each should be paid a fixed amount.

In Open Competitions prizes fixed in number and amount should be provided.



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In Mixed Competitions the two classes of competitors should be paid in the manner above described.

THE PROFESSIONAL ADVISER AND THE JURY.

It is highly desirable, in the interests of both owner and competitors, that a professional adviser should assist in the preparation of the program and that the professional adviser or a competent jury, consisting at least in part of experts, should assist in making the awards.

The professional adviser or jury may have full power to make the award, or they may select a number of designs and, placing them in the order of merit, leave the final choice to the owner or his representatives.

Where possible, the adviser or the jury should make a positive report in favor of one design, and recommend the employment of its author as architect for the building.

THE PROGRAM.

The program should be so drawn as to form a contract. It should—

a. Name the owner of the structure forming the subject of the competition, and state whether the owner institutes the competition personally or through representatives. If the latter, name the representatives, state how their authority is derived, and define its scope.

b. State the kind of competition to be instituted, and, in limited competitions, name the competitors; or, in open competitions, if the competition is limited geographically or otherwise, state the limits.

c. Fix a definite time and place for the receipt of the designs. The time should not be altered except with the unanimous consent of the competitors.

d. State the limit of cost, if fixed; the desired accommodation, and the condition of the site.

e. Fix uniform requirements for the drawings, giving the number, the scale or scales, and the method of rendering. As the

presentation of a general scheme (rather than a design perfectly studied in all its parts) is the object of the drawings, they should be of the simplest kind capable of explaining such a scheme.

f. State whether the submission of more than one design by a competitor is forbidden or permitted.

g. State whether the competition is to be anonymously conducted or not, and if anonymously, provide the method.

h. Name the judge or jury or provide a method for their selection. Define his or their power.

i. Provide for the placing out of competition of any drawing which violates the terms, or of any set of drawings whose authors have so disregarded the terms as to deserve the extreme penalty.

j. Provide that during the competition there shall be no communication upon anything relating to the competition, except in writing, between any competitor on the one hand and the owner, or any representative of the owner, the professional adviser or any juror on the other, and that any information, whether in answer to such communication or not, shall be given in writing simultaneously to all competitors. Set a date after which no question will be answered.

k. Fix the nature or amount of the awards or prizes.

l. State, in case the professional adviser or jury is not empowered to make the award, in whom such power is



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vested.

m. Fix the period of time within which the final decision will be rendered.

n. Provide for sending the decision and a copy of the report of the professional adviser or of the jury to each competitor.

o. Provide that no drawing shall be exhibited or made public until after the award, and not then without the consent of the author.

p. Provide for the return of unsuccessful drawings to their respective authors within a reasonable time.

q. Provide that nothing original as to this competition in unsuccessful designs shall be used without compensation to the author of the design in which it appears.

THE Registration Act is dead. It was killed by the veto of Governor Odell. The fact that the bill passed both houses of the legislature is evidence that the sentiment in its favor is sufficiently vigorous both among the profession and the people to insure the bill's reintroduction at the next session at Albany. The want of unanimity on the part of the architectural profession was undoubtedly responsible for the Governor's attitude. The majority of the profession want such a measure. The action of the legislature is evidence that the people agree with the majority. ARCHITECTURE, which had the honor of initiating the movement, again consecrates its columns to the good cause, and even in defeat looks again toward the Architectural League of New York to use all its efforts in converting the opposing minority, to the end that when such an act again comes before the Governor of the State of New York for final action it may be backed by the unanimous sentiment of the architectural profession.

DURING the past month an industrious reporter of the *New York Mail and Express* has been running down a story given him "upon the most reliable authority" which would astonish even the wildest dreamer in the field of governmental paternalism. According to this "authority" the Architectural League of New York is to present to the next legislature a bill by which the State is to appropriate annually the sum of five thousand dollars which is to be awarded as a prize to the architect who designs "the best house" in New York city during each year. The reporter was not sure what

was meant by the "best house" or who was to be upon the jury of award, and after interviewing several officers and members of the League he finally realized that his "authority" was not to be depended upon.

THE passage of the new tenement house act has further complicated the legal status of the bachelor apartment in New York City. Legally, it has no existence; actually, it is now the most popular style

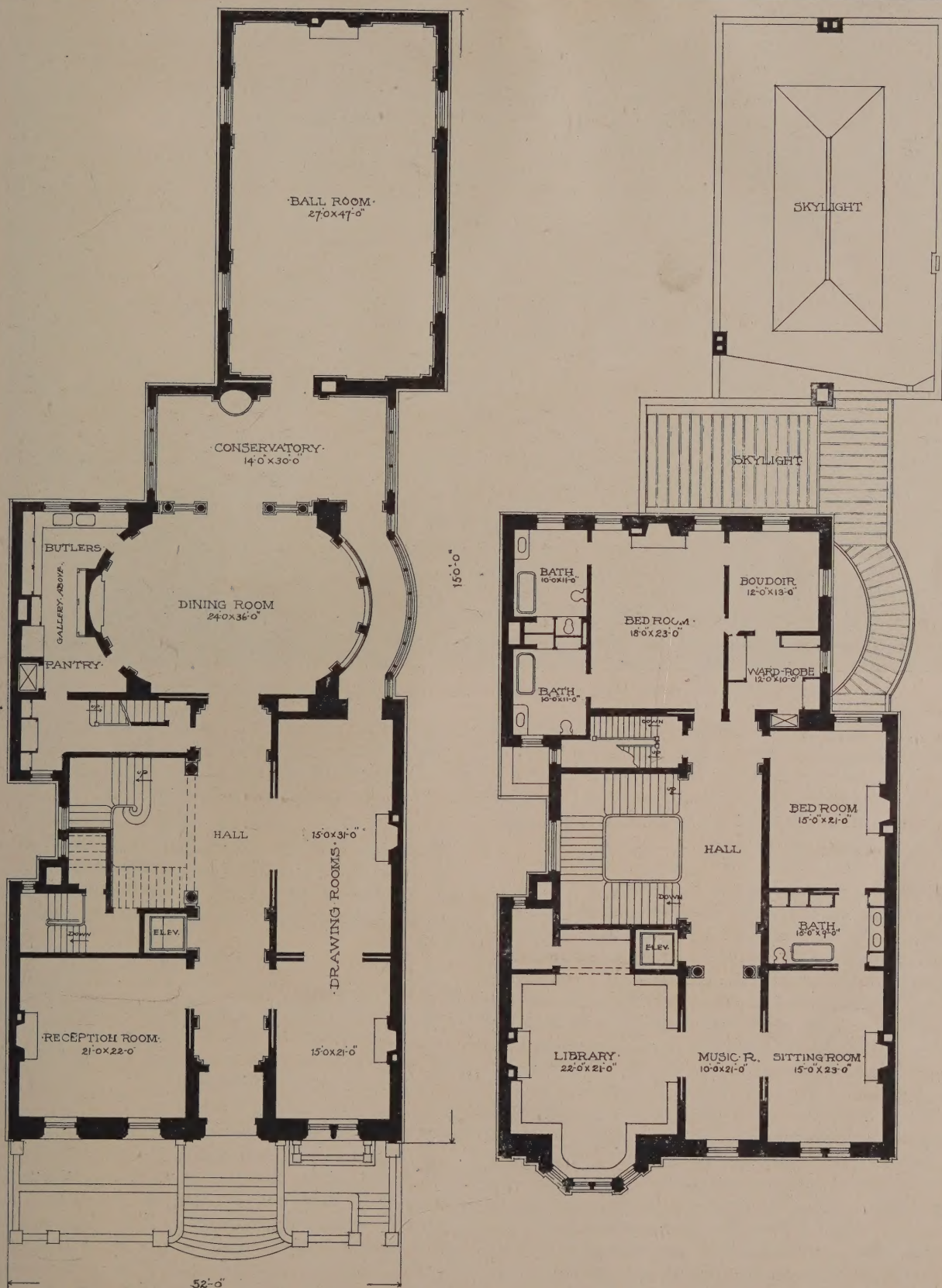
of apartment. The Municipal Assembly has the power under the charter to classify these houses, and an ordinance is shortly to be introduced which will define their status and allow their construction under conditions approximately the same as applied to tenements prior to the passage of the present tenement law. Many new operations are being "held up" on account of this peculiar situation, and it is to be hoped that the passage of this ordinance may remedy this defect in the present code.

TO the architect who keeps his eyes open, the signs of the times point to an increased use of concrete and steel in construction in place of clay products. The many companies that are now exploiting systems of this character all embodying the principle of "steel under control," are proving conclusively the tremendous possibilities of this method of construction. France has

already taken the lead in this innovation, where many important works have been constructed upon this principle, the cost of which, according to the figures shown us, is far below that of the ordinary methods, even of non-fire-proof construction. The metal sections used are exceedingly light, and complicated roof trusses and heavy girders are altogether avoided, while the structure becomes a continuous and homogeneous mass from foundation to roof. The building of the future may be poured



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in a mould around a light framework of steel which will form the stiffeners of the structure just as the bones in the human body knit the frame together, while the plastic quality of the exposed material will enable the designer to exercise his fancy to almost unlimited extent without the continual fear of excessive cost.

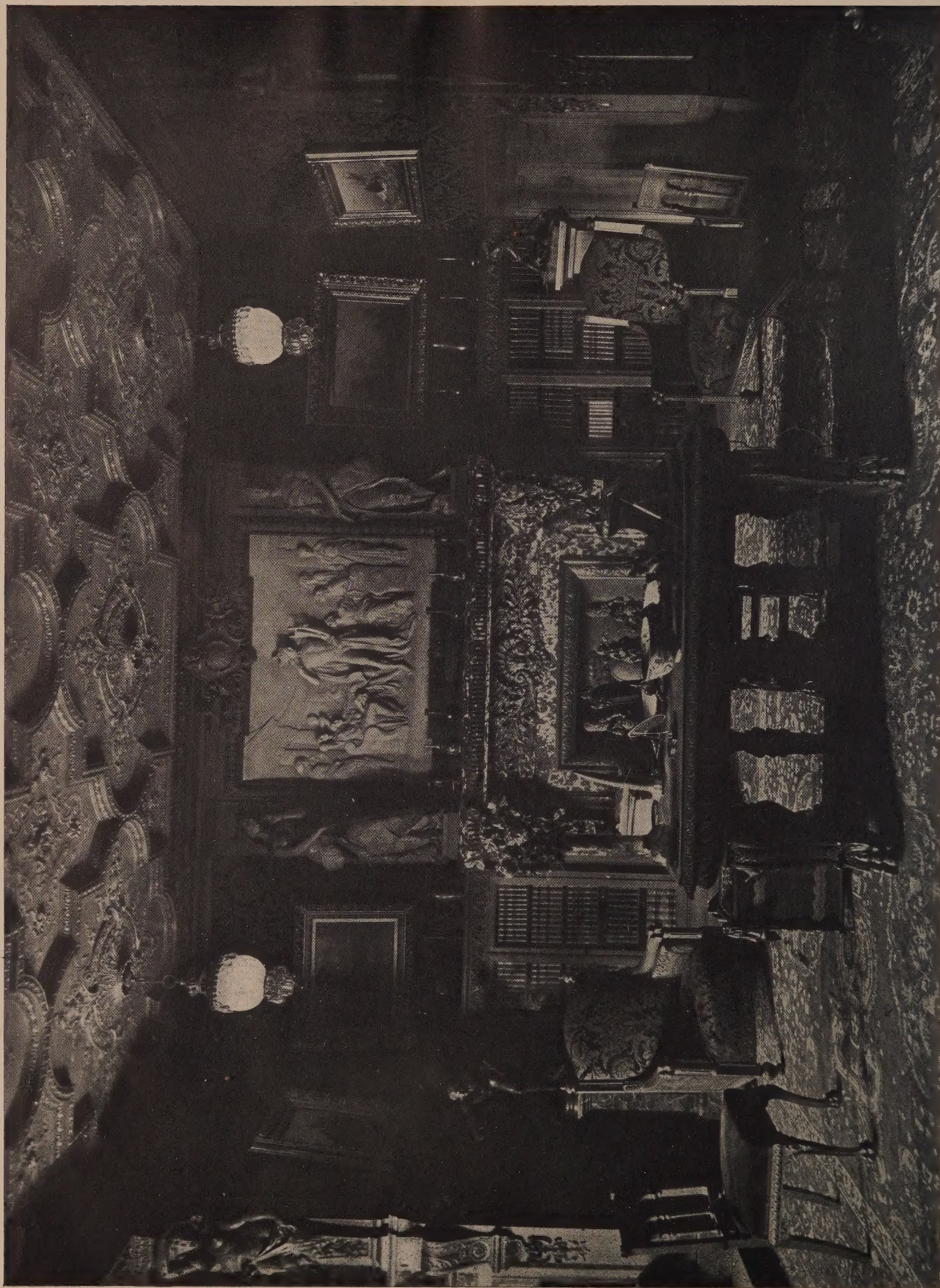
THE recent enactment of the new New York tenement house law has furnished renewed proof of the necessity of some legal curb upon unprofessional practices on the part of the unscrupulous architect. According to the report of the Commission, a certain architect whose practice is almost exclusively among the cheaper class of tenements, had consistently violated the law in constructing his buildings over a larger area than his permit called for, presumably with the connivance of the authorities. The recent reform in the Department of Buildings, due to an exposee of some of its methods, has caused the officials to compel a number of these houses to be altered so as to conform to their permits. The cost of these alterations, frequently requiring the demolition of a considerable portion of the building, falls exclusively upon the owner. The architect who was primarily responsible and who violated the law wilfully, is beyond the reach of justice. He is still an "architect" in the eyes of the law. *The action of the well-intentioned gentlemen who opposed the Registration Act places this man officially in the same class with honorable practitioners.*

A BILL to license the practice of architecture in the State of California, which was presented to the Legislature by the Southern California Chapter, A. I. A., has been passed and is now a law.

JOHN A. DAVIDSON, architect, whose office for the past five years has been at 828 Flatbush Ave., Brooklyn, has removed to the Continental Building, 46 Cedar St., New York. Telephone number, 2986 John.

THE Michigan Chapter, A. I. A., is laboring earnestly in behalf of the Bill for Licensing Architects in the State of Michigan, and regulating the practice of the profession, which is now before the Michigan House of Representatives.

THE next convention of the American Institute of Architects will be held in Buffalo, N. Y., October 3d, 4th and 5th, 1901. The President, Mr. Robert S. Peabody, has appointed Mr. Glenn Brown, of Washington, Mr. Walter Cook, of New York, and Mr. E. B. Green, of Buffalo, a Committee of Arrangements. It is the intention of the committee to secure several papers showing the results produced on Government architecture by the Tarsney Act, and several papers on Exposition.



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DINING ROOM (LOOKING EAST), RESIDENCE, LOUIS STERN, 993 FIFTH AVE., NEW YORK.

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BILLIARD ROOM, RESIDENCE, LOUIS STERN, 993 FIFTH AVE., NEW YORK.

Schickel & Ditmars, Architects.

THE Fourth Exhibition of the Cleveland Architectural Club will open for one week on Monday, June 17th, in the Chamber of Commerce Building. The Exhibition Committee is composed of the following gentlemen: W. Dominick Benes (chairman); Louis Rohrheimer, Herman Kregelius, W. H. Nicklas, S. C. Gladwin, W. Frederic Striebinger and Geo. W. Andrews (Editor of Catalogue).



A LIST of the officers and committees of the Detroit Architectural Club according to the last election is here given: Francis S. Swales, President; C. F. J. Barnes, Vice-President; Dalton R. Wells, Secretary; J. J. Fraunfelder, Treasurer; C. R. Green, Librarian. Directors: George H. Ropes, Chairman, Cheri Mandelbaum, Adolph Eisen. Entertainment Committee: John A. Gillard, Chairman, J. R. McEcheron, W. J. Girard. House Committee: J. J. Fraunfelder, Chairman, F. C. Baldwin, H. A. O'Dell. Exhibition Committee: Francis S. Swales, Chairman, John A. Gillard, George H. Ropes. Class Committee: Cheri Mandelbaum, Chairman, George H. Ropes, C. F. J. Barnes. Publicity Committee: Adolph Eisen, Chairman, John A. Gillard, W. F. Scott.



EXAMINATIONS AT THE ECOLE DES BEAUX ARTS.

“THE first of the spring entrance examinations of the Ecole des Beaux Arts was held on Saturday, April 14. It may be of interest to Americans to learn how these examinations are unlike any others outside of Paris, and one cannot help wondering at the results when one sees the way they are conducted,” says a writer in the New York *Sun*.

“For six months the ateliers or studios had been filled with men preparing for these examinations. Early on Saturday the streets in the Quarter were filled with men carrying drawing boards and other utensils, and when at 8 o'clock the gates of the Ecole were thrown open nearly 500 young men filed in, shouting at the top of their voices.

As his name was called each went past the guard and ran up the stairs to the little rooms or *loges* and secured a place to do his work. These *loges* are about 10x12 feet each and hold six men comfortably. They are by no means ideal working rooms, being dirty and ill lighted. They open off a long, narrow passage and are altogether about as uninspiring as one can imagine.

To the average person the idea of an examination suggests an ordinary room, presided over by a dignified professor with the utmost quiet prevailing, so that one can almost hear the scratch of the pencil. Who can picture an examination held while hundreds of men are singing, whistling or yelling and running up and down a hallway? Yet this is just what happened on Saturday, and what usually happens when the men are *en loge*, making the sketches of a given subject, which they are required to complete in twelve hours, which determine

whether or not they shall enter the greatest architectural school in the world.

The uproar was constant, the noise deafening. From the moment the men assembled in the court till the last one had left the school at night this noise was constant. First one set and then another would take it up. One wonders that any work could be done.

There were no professors in sight, only guardians, whose principal occupation seemed to be to sell food and drink to the students and afterward to dispose of the beer and wine that were left. As a result, at about 4 o'clock the guardians, who were supposed to see that the men did not make use of books or photographs, were assembled in one of the vacant rooms discussing politics and drinking and adding to the noise made by the students.

But notwithstanding all the apparent drawbacks the drawings were being made. After studying all the morning on the schemes, most of the men would eat and then start on the finished sketches. As time went on and darkness set in out came candles, for there is no gas or electric light in the rooms; and about 6 o'clock some of the men handed in their finished work.

Others, a little pressed for time, would be working with a will to finish before it was too late. When a party of visitors make their appearance at the door of this *loge* the busy one would call out “*Charette!*” And this would be respected, for it means, “I am in a hurry; need all my time. Don't bother me.”

At 8 the guardians collected the drawings, most of which were completed. Then the men went out, still shouting.

On Sunday the professors went over all the drawings and marked them. On Monday afternoon the results were announced. As early as 4 p. m. hundreds of men assembled in the court of the Ecole to wait until the doors were opened at 7. If noise prevailed before, it was nothing compared with that which now was heard. With nothing to do but wait, and with every nerve strained in expectation, it is perhaps excusable if the 500 young men let themselves loose.

They did let themselves loose. Though their behavior was not so bad as the year before, when busses and carriages were stopped and their occupants made to get out and doff their hats to the men, it was bad enough. Many pedestrians were hustled into the court from the sidewalk and compelled to make obeisance. Passersby were made fun of and chaffed. All took it more or less goodnaturedly.

Finally the doors of the great hall were thrown open and the men crowded in. The noise was stilled in an instant, and one could almost have heard a pin drop as the names of the men and the marks they received were called out.

Of the 460 who took the first examination the highest mark was given to an American named Hobart, who received 19 out of a possible 20. The next was a Frenchman, Guerritt, who had studied in the Laloux-Lamoresquer atelier and received 18, and after him came another American with 17, Hewitt by name.



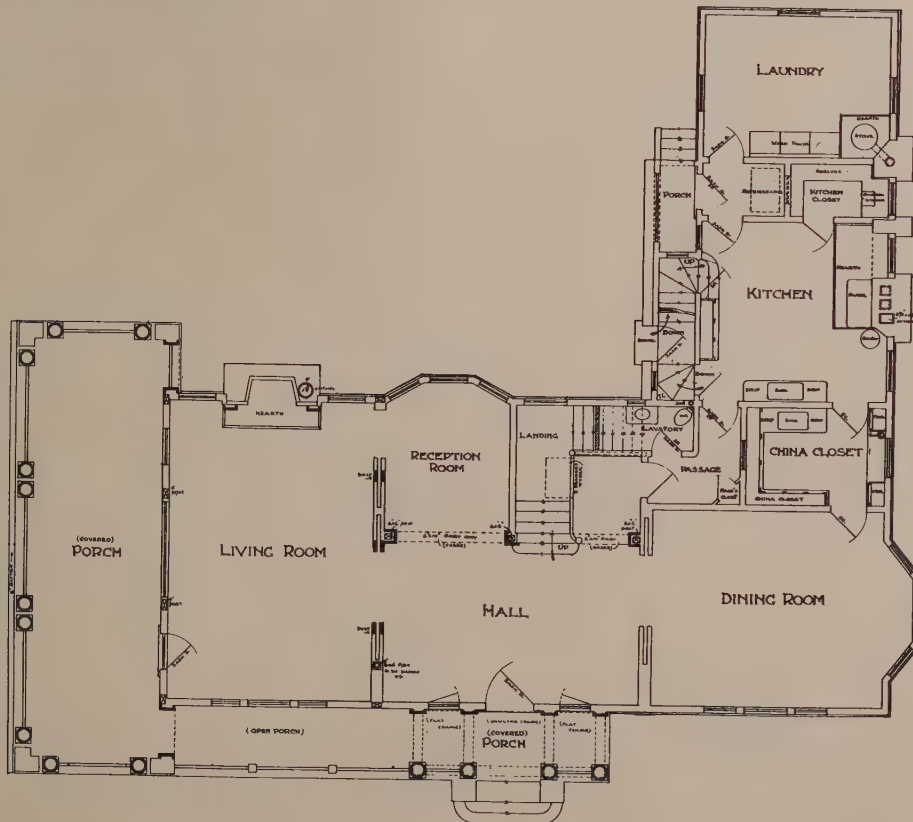
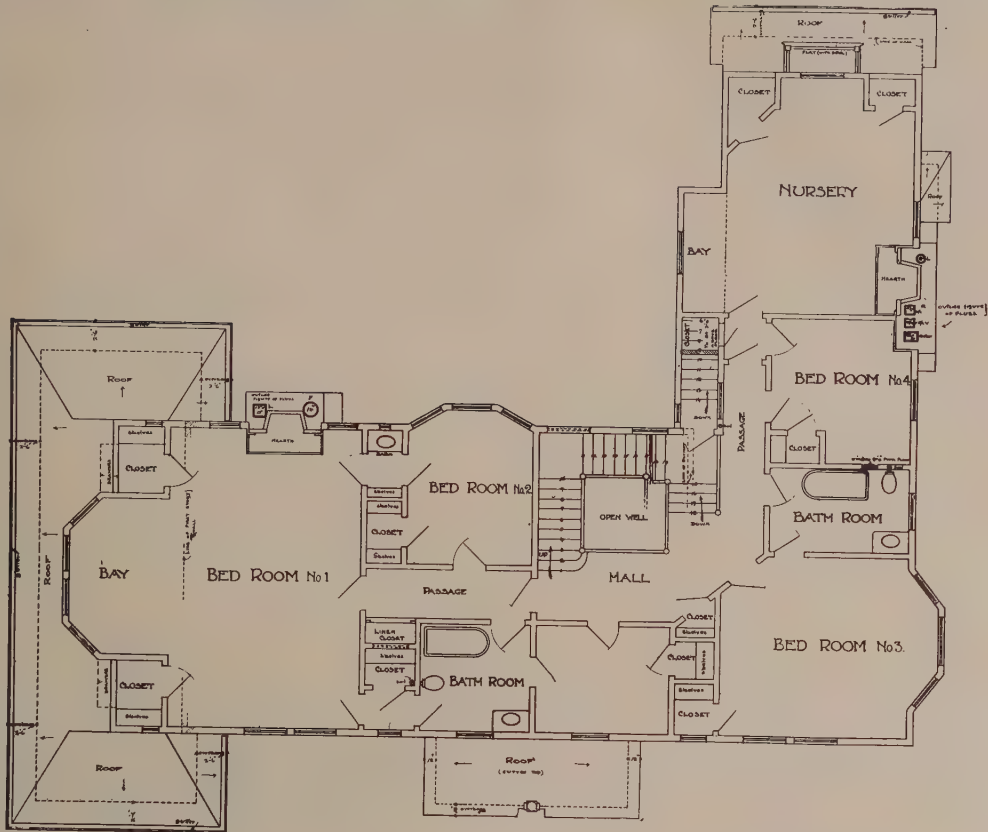
HOUSE AT GLEN RIDGE, N. J. Jardine, Kent & Jardine, Architects.

FINAL CERTIFICATES.

C. M. MORRIS.

THE relation between the architect and the builder is not always of a friendly nature. The contractor looks upon him as interested for the client: the consequence is a strained relation exists between them. No doubt this is one of the evils of the contract system which cannot be altered, and it is only by a straightforward course of action on the part of the architect that this tension is relaxed and a right understanding exists. When the architect is regarded in the capacity of an intermediary between the contracting parties, and as an arbitrator between them, there ought not to be any doubt as to a cordial relationship; but when the system of undercutting prevails to so great an extent as it now does, the architect is placed in an unenviable position. He has to do all in his power to cut down the cost, and to obtain tenders from speculative builders at the lowest price, while he tries to make his specification as complete as possible. In other words, the architect has to obtain as much as he can from the contractor, and make the best terms possible for his client, even to the detriment of the former. The contractor does not fail to see through the transaction, and to look upon the professional man as his enemy rather than his friend. Contracts are drawn up too rigidly to satisfy the builder. An architect may, by refusing to give a final certificate on some ground, make it impossible for the contractor to receive payment. A great many reasons may be adduced. The architect may allege that the work is not satisfactorily executed; that there are defects of material or workmanship, or both; delays by strikes, "extras,"

and many other causes. Probably this withholding of a certificate is one of the most unpleasant and thankless offices that an architect has to perform. It cannot be any personal or interested motive that induces him to do so unless it be to act in collusion with the client, or to give him more time for payment. The giving of a final certificate is a transaction of some moment when, as often happens, there is not the best understanding between the contracting parties, or any "extras" have been ordered, or when the owner or his architect feels at all aggrieved about the way the work has been done. When such a condition of things exists it is very necessary for the architect to use judgment and caution, as the very fact of giving the final certificate binds both owner and contractor. The owner is not allowed to "go behind it" in legal phrase, and it is well established in the courts that in the absence of fraud or collusion between the architect and contractor, the owner is bound to pay the amount, however he may object to certain things that appear to him defective. There are not a few clients who go on very well till the final certificate falls due, and then, if they are not satisfied, they turn on the architect and object to his giving a certificate. We have known builders who have had to wait for months before the architect could persuade the client that the work was satisfactory. But most contractors are not so conciliatory: directly they get the final certificate they require payment or take proceedings, and the architect is powerless to intervene, even though the work is not done as it ought to be. Such a proceeding often places the architect in an awkward dilemma: he has given what he thinks the contractor is fairly entitled to, although there may be



FIRST AND SECOND STORY PLANS, HOUSE AT GLEN RIDGE, N. J. Jardine, Kent & Jardine, Architects.



STAFFORD LITTLE HALL, PRINCETON, N. J. Cope & Stewardson, Architects.

one or two trifling matters that the contractor promises to make right; but the owner takes offense and suspects his architect of favoring the contractor; and it may be some time before he is pacified and honors the certificate. A great deal of explanation and conciliation is necessary on the part of the architect to make peace between them. This is not always an easy matter to arrange.

More than usual precaution is necessary in giving certificates when defects are discovered, extras have been ordered, or delays have arisen in the progress of the work, as in the instance of the dispute we have referred to. In large works measurements are taken by the clerk of works with the contractor before the certificates are given, and these quantities are priced at the schedule rates, deducting a percentage for retention-money: the balance is the amount to be certified; but there is, or should be, a clause that the measurements are approximate only, and that the contractor is still liable to remedy any defects, though the defective work may have been included. But there is a danger in this inclusion of faulty and doubtful work, as the contractor is apt to take advantage of the fact and refuse to make good or remedy defects. Of course, the progress certificate is an order for payment of one installment of the contract price, and is not binding; the payments made under it are provisional, and subject to adjustment at the end of the contract. But the final certificate, whatever the arbitration clauses may be, carries

weight, and is of an obligatory and binding character. Sometimes, indeed, the architect desires to help the contractor whose contract has been a tight one. It may be a great convenience to be paid at a certain time, and the document is granted before certain work is completely finished. Everything may turn out well; or a defect arises at the last moment, and the contractor takes advantage of the architect's consideration, and refuses to comply. How often these false steps have been taken that cannot be retrieved!

PUPILAGE.

THE grievances and wrongs of the architect's pupil are ever before us, and every now and again find expression in the columns of the architectural press. We hear of the Pecksniffian propensities of principals, whose professional proclivities, to quote Dickens's description, were "almost if not entirely confined to the reception of pupils," or "lay in ensnaring parents and guardians and pocketing premiums;" or, in the other cases, the complaint comes from some disappointed and deluded youth, who finds out that when he leaves his master's office he knows very little, and imagines that his term of pupilage ought to have equipped him with all that is necessary to set up in practice, and that, too, without any effort of his own. There are those, also, whose whole time has been consumed or wasted on ideal subjects like mansions and churches, with no chance of fulfillment. But the pupil-taking architect is often of a

speculative character. Was it not to Martin Chuzzlewit that the imperturbable Pecksniff held out ideas of a monument to a Lord Mayor, a tomb for a sheriff, and even declared that a pump was very chaste practice, and that "a lamp-post was calculated to refine the mind, and give it a classical tendency"? Architectural exercises of this kind may be profitable when business is slack; but they form a poor foundation for a young man commencing practice.

We must not lose sight of the mutual relations existing. Master and pupil are, as it were, parties to a contract—one to instruct, the other to learn and obey; and it is easily understood that to a mischievous and impulsive youth, the irksomeness of office discipline is not agreeable. The pupil rebels, and finds it easier for himself not to learn too quickly—to take advantage of the opportunities of absenting himself, of doing something that is less irksome; of playing with his fellow-clerks, reading, performing easy manual duties, and in many such ways neglecting to take advantage of the opportunities afforded. The master cannot be blamed for all this; if he tries to teach the business and the pupil prefers to take it easy and to treat the business lightly, little can be done. There must be reciprocity. A great many of the complaints as to the alleged neglect of the master are partly to be attributed to the pupil himself; he prefers play rather than work, or to take the mechanical routine and easier work of the office to the harder, and therefore at the end of his time he finds himself seriously behind his fellow-pupils. Is not the alleged neglect partly the fault of the pupil in refusing to learn or in preferring to occupy his time with trivial duties? We shall, in fact, find that of two pupils, while one makes progress, and learns all that he can pick up during his term, the other has learned very little—so much depending on the attitude and attention of the pupil to his master. We may see the same difference in every business and occupation. How many architectural youths after a few weeks reveal an utter incapacity for the business, a complete inaptitude! The youth may have an instinct for drawing; but it is in quite another direction. He shows no interest in building construction or in architectural detail, and when he can, he shelves his duties for the more congenial pastime of drawing the human figure and making sketches for magazines or humorous journals. Uncongeniality with the work makes everything irksome, and the pupil is anxious to escape from the routine of the office. Ultimately he drifts into something more to his taste, and three or four valuable years of his life, in addition to the premium paid, are thrown away.

The conditions of pupilage vary, and it would be unfair to attach all the blame to the principals and none to the pupils. As a matter of fact, we hear of faults on both sides: masters who will not teach, pupils who will not learn; masters who impose on the pupil and exact from him all kinds of routine office work, or exact large premiums from the parents of youths who are turned into office boys. But these are faults which ought not to exist under a properly drawn-up indenture. There are many firms who have been only draughtsmen or estate

agents who set up as architects, and obtain pupils under what really are false pretenses. Or one member of the firm may be qualified, and his partner quite ignorant; the inducement is to obtain assistance to do the office work in the absence of the principal, and the ruse of obtaining pupils for instruction who will both do the drawing, attend to the office, and pay a handsome premium into the bargain is too apparent. We are afraid this sort of swindling—we can call it nothing less—will continue till the Legislature makes it penal for a man to call himself an architect. With many practitioners of this calibre the responsibility of the principal to pupils is a very trifling matter: the idea seems to be that the pupil is glad to give his services in the office for being allowed to pick up any information he can. The idea of instruction is quite absent from the minds of those who take pupils to do office-work on these terms. If they learn to mix up ink, to write specifications, trace drawings, copy letters, and run on messages, it is all they can expect to learn. The least common sense would show how unreasonable it is to expect educated youths to enter offices on these conditions, to pay liberal premiums—for what? The privilege of seeing one side only of architecture, the mere instrumental part of building operations, the office side of the architect's occupation. In many cases the complaint is that the pupil has seen nothing of building, although he has been articled two or three years. We have received many letters and complaints to this effect. One pupil in a country town wrote to tell us his term of articleship had nearly run out, and to ask our opinion, what would be best for him to do at the expiration. He had learned nothing of architecture, only ordinary buildings; he was ignorant of styles and detail, yet he imagined it would not be difficult to come to New York to offer his services as an assistant with an architect of some note. He wanted to obtain a situation where good work was done, and his case is one of hundreds who have spent two or three years in offices where they have only learned very ordinary building work. Yet it is impossible for everyone to enter good offices. They are not numerous enough; the rank and file must content themselves with offices where only ordinary building work is carried out; but if this is taught well and thoroughly, the pupil ought not to complain. There are many compensatory advantages in being articled with an architect of quiet, steady practice in a country town, where many kinds of building and practice are taken. The pupil gets more private attention from the principal; he has a better opportunity of going out and seeing building in progress, and of interchanging views with local craftsmen, than the New York expert's pupil, who is confined to one class of work, and knows little of building, or anything beyond drawing. We would say to all students who are in country offices, "Make the most of the opportunities given you for learning the practical part of building—about local materials, modes of measuring, writing specifications, making valuations, &c.; in visiting buildings during their progress, and workshops, and, if you have time, join a school of art or art class." To the New York pupil we should say: "Obtain all the

theoretical and practical knowledge you can. Try to make yourself master of practical work, or the country pupil will have the advantage." We could illustrate the two teachings by taking an average pupil of a New York firm, and an average pupil in the office of a country firm. When the pupil of a New York architect finishes his articles, he generally remains as an assistant or goes as an assistant to another office. Sometimes he elects to prepare competition drawings for other architects, or to set up for himself. He is generally unimpeachable as a draughtsman, and has learned a style. He is pretty proficient in the theory of his profession, but has little or no practical knowledge; we mean by "practical" that picked up in buildings and workshops. It is ten chances to one that he cannot write a specification, and that he knows nothing of any surveying practice. These are the obstacles to his progress if he obtains anything to do on his own account or sets up in practice. In many instances it means assisting other architects, or making designs for large manufacturers of furniture or for decoration. The country-trained youth probably settles down into business at once, receives a few commissions, and works his way into a local practice by dint of hard work and the practical training he has received. If he obtains a commission for any important public building, a local church, for instance, any want of confidence in design can be got over by employing a New York man to get out the drawings. So it happens that the country-trained pupil often makes a start in business, while his town brother has to be content to render assistance to other architects. It is well, therefore, that the student of to-day should recognize these distinguishing characteristics of country and town pupilage, and endeavor to supplement his own shortcomings by private study, joining classes, or other means of acquiring what he is most in need of; and also there is a lesson for principals if they are to appreciate their responsibilities and duties to their pupils by providing them with means and opportunities of acquiring a knowledge of the profession, both in theory and practice.

It is very difficult to lay down any hard and fast rules on the subject. Unfortunately, the taking of pupils has been too much a matter of mere convenience, instead of one of mutual advantage. Slackness of business has often been an inducement with impecunious men of the Pecksniff type, not because leisure affords a better opportunity for instructing the pupil. To such men the premium is the main consideration. A busy and lucrative practice, on the other hand, is not always the desirable alternative: the pupil is thrown too much on his own resources for learning, or is made a tool. The architectural assistants and senior pupils do all the better kind of work, and the young beginner is neglected. One of the most practical regulations to be enforced in contracts of this kind is to impose a limit to the number of pupils taken during a given period—say one pupil in every three or four years. This ought to be the maximum. There should also be a proviso to the effect that reasonable opportunities should be allowed the pupil for private instruction or attending classes, and the absence of any regular teaching by the principal. As to premiums, we

think it desirable that the amount should be paid by yearly installments instead of in a lump sum at the signing of the indentures, and such an arrangement would conduce to the interests of the pupil. One firm of architects lately made a suggestion of value. It was that, when a pupil signs his articles, a clause should be inserted that the principal will take the pupil into his employ as a paid assistant for a period of at least twelve months. Such a measure of justice seems to be the least that can be expected from a principal who has derived considerable benefit from the pupil during the last year or two of his term. Many pupils at the expiration of their time are obliged to accept the smallest salaries, because of the imperfect training or tuition they have received. Sometimes it may be from their own inattention or neglect, but often through the neglect of those who have promised to teach them their own craft. The subject is one which deserves the best attention of the profession as a whole—that some rules may be drawn up binding on principals, as well as on parents and guardians. The unrecognized position of the profession has much to answer for the unsatisfactory state of architectural pupilage, and we can only look for reform when the statutory registration of *all* architects will guarantee to the guardians of youth a responsible duty on the part of those who receive pupils.

C. B. L.

THE architectural competitor is a much-abused individual. He undertakes the preparation of designs for buildings that cannot possibly be executed for the amount at the disposal of the promoters; he obtains inadequate instructions, on various points; his designs are thrown out for the slightest infraction of the instructions, and the prize offered is barely enough to recoup him for a week's labor. Worse than all, he is subjected to many indignities and disappointments which no other professional man would tolerate. His plan is thrown out by the assessor to make room for another that is afterwards found to have violated some absolute condition—it may be non-compliance with the boundary-line, or it may be so badly aligned that the walls and flues of the upper floors have no direct bearing on any structure below. All these things are intensely exasperating to the competitor who knows he has done his very best, and has, moreover, observed those rules of elementary construction that are demanded of any honest professor of the art, but which his successful rival has ignored altogether.

PAINTS IN ARCHITECTURE.—CRACKING AND PEELING.

FOR many years past the impression has prevailed among painters and others that zinc white causes paint to crack and peel. Recently I quoted this dictum to a prominent paint manufacturer and later to the head of a large German zinc company. The paint manufacturer turned on me with an emphatic contradiction. Said he: "For every case in which paints containing zinc white and only pure linseed oil have cracked or peeled, I will pay you a thousand dollars, if you will agree to get someone else to agree to pay me a

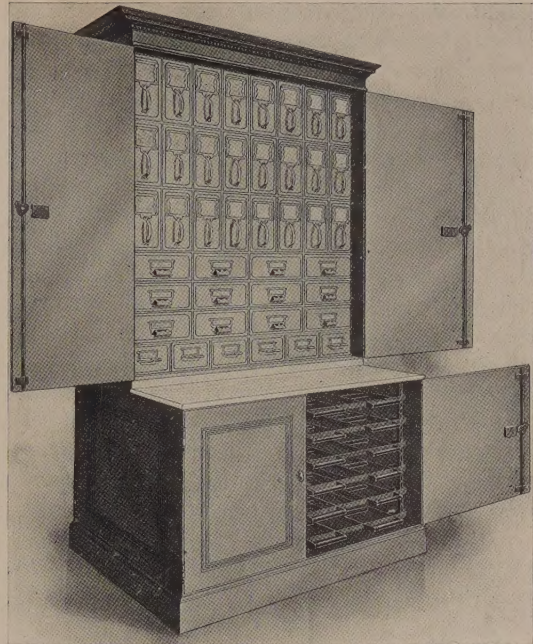


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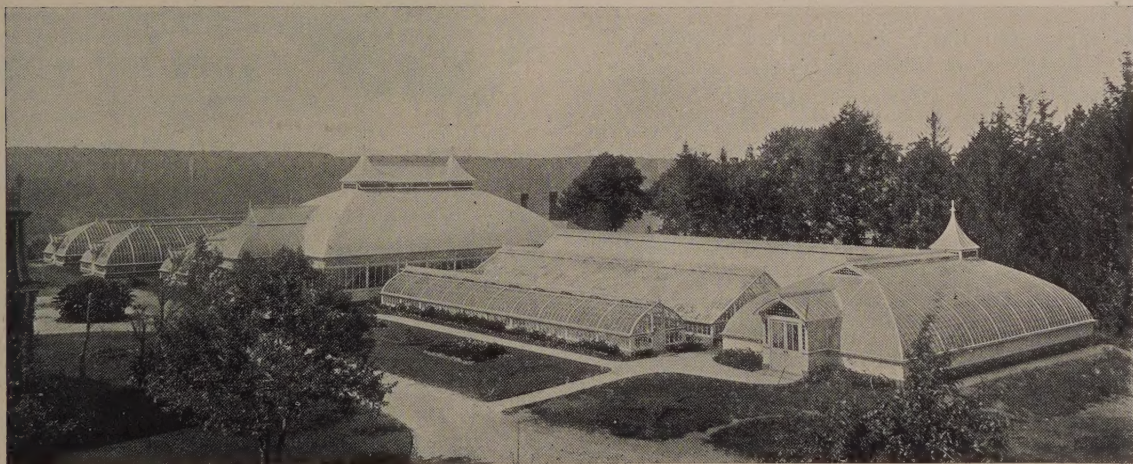
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like amount for every case I can show you the like defects in paints containing no zinc. It is water and not zinc that makes combination paints crack—unless it be, as I am often inclined to think,”—and here he named a pigment upon which painters have been persuaded to believe the art of good painting rests.

The German responded in a like manner. “Don’t you believe it,” said he. “In my country we use more zinc white than anything else—pure zinc white, too, and no combinations, and I never heard of this cracking before I came to America. When you get down to straight zinc you’ll have no cracking and you will not have any chalking, either.”

I simply quote these opinions as suggestive. My own experimental work has corroborated them; but I am not prepared to put them forth in this form as established facts. Certainly, however, if more body could be given to straight zinc it would be the ideal paint in every respect, as it is now in many respects.

CHARLES JOURDAIN.

The Architectural League of New York

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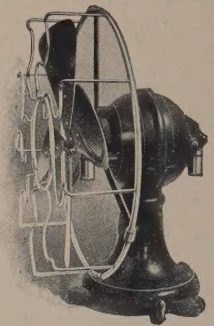
THE last meeting of the season was held on Tuesday, June 4th. Previous to the meeting the members made a visit to Ellis Island to view the new building of the U. S. Emigrant Station. The convenience of the place of meeting as well as the unusual interest attaching to the place caused the trip to be well attended by the members. The building is designed with a certain largeness of feature and is characteristic for boldness of detail.

The meeting and dinner were held at 1 Broadway, the dinner being one of the most pleasant and “substantial” that the members have enjoyed in a long time. The new president, Mr. Hardenbergh, presided, and in his opening address pleasantly referred to his long-cherished ambition to become president of the League, which had at last been gratified.

Reports were heard from various committees and also from the delegates to the convention of the Architectural League of America, recently held in Philadelphia, which was voted by those in attendance as of much interest and of growing importance.

The League enters, with its new president, upon a course of re-animation. Mr. Hardenbergh is a past master of bringing harmony out of chaos in business affairs as well as among artists generally. While he explained that he had formulated no “policy,” he also indicated clearly that his administration can not be expected to adopt the “do-nothing” program. It looks as though there might be “something doing” in the sphere of the League’s usefulness in the course of the year.

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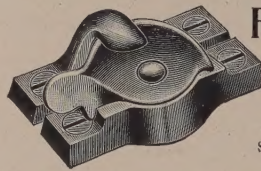
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